

Beat Scherler

BEST OF POP & ROCK for Classical GUITAR

*Best of pop & rock for
classical guitar*

Bd. 4

Git

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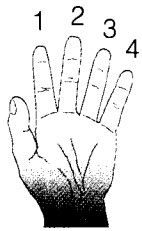
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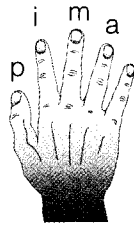
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ZEICHENERKLÄRUNG / NOTATION GUIDE

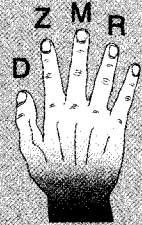
In der Tabulatur
in tablature



Finger der linken Hand
left-hand fingering



Finger der rechten Hand
right-hand fingering



1 — 1

Führungsfinger der linken Hand rutscht
guide finger in left-hand shifting

☿ [

Kleiner Barré (Quergriff): 5 oder weniger Saiten werden gedrückt
partial bar: indicates that 5 strings or less are covered

♯ [

Großer Barré (Quergriff): alle 6 Saiten werden gedrückt
full bar: indicates that all 6 strings are covered

♯ III

Großer Barré (Quergriff) im 3. Bund / *full bar in 3rd fret*



Aufschlag (linke Hand) / *hammer-on (left hand)*



Abzug (linke Hand) / *pull-off (left hand)*



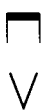
klingen lassen / *let ring*



Flageolet natürlich (leere Saite) / *harmonic (open string)*
r.H.: rechte Hand / *right hand*



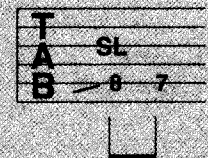
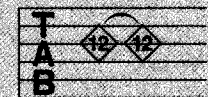
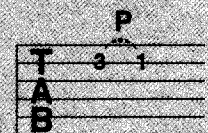
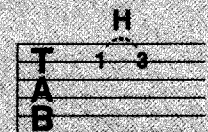
Rutscher / *Slide*



Abschlag / *down-stroke*



Aufschlag / *up-stroke*



Saitennummer
number of string

* im deutschen Sprachraum: b = h

Spielrhythmus / *playing rhythm*

	=			=	
	=			=	
	=			=	
	=			=	
	=			=	

Wie du mit der Original-CD mitspielen kannst *How to play with the original CD*

Fields Of Gold

Originaltonart D-Dur
original key D-major

Kapodaster 7. Bund
capo on 7th fret

Again

Originaltonart A-Dur
original key A-major

Eternal Flame

Originaltonart G-Dur
original key G-major

Kapodaster 7. Bund
capo on 7th fret

Stuck In A Moment You

Can't Get Out Of It
Originaltonart E-Dur
original key E-major

Kapodaster 9. Bund
capo on 9th fret

Losing My Religion

Originaltonart A-Moll
original key A-minor

Imagine

Originaltonart C-Dur
original key C-major

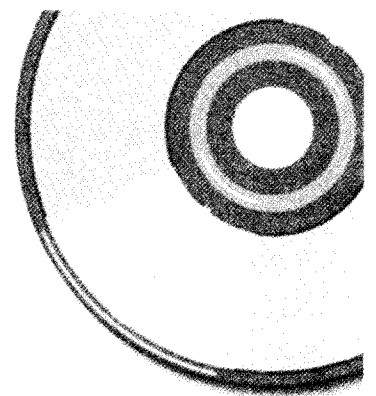
Stairway To Heaven

Originaltonart A-Moll
original key A-minor

We Are The Champions

Originaltonart F-Dur
original key F-major

Kapodaster 5. Bund
capo on 5th fret



FIELDS OF GOLD

Sting – Album Version

Text und Musik:

Sting

Bearbeitung: B. Scherler

♩ = 104

Intro

Verse

f

p

TAB

2 0 3 3 3 2

0 3 3 3 0 3 2

0 3 0 0 1

0 2 0 1

3 2 3 3

Verse

The image shows a musical score for the song "Bridge" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff) with tablature. The score is divided into three sections: 1. (first measure), 2. (second measure), and Bridge (third measure). The guitar part features a melodic line with eighth and sixteenth notes, and the bass part provides a rhythmic accompaniment with eighth and sixteenth notes. The tablature for the bass part is shown below the staff, with fret numbers (0-3) and fingerings (1-3) indicated.

First system of musical notation (measures 1-4). The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a TAB section with three staves: the top staff contains fret numbers (0, 3, 3, 3, 0, 3, 3, 3, 0, 3, 3, 3, 3, 0, 3, 3), the middle staff contains a bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3), and the bottom staff contains a simplified bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Second system of musical notation (measures 5-8). The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with three staves: the top staff contains fret numbers (0, 3, 0, 3, 0, 0, 1, 1, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0), the middle staff contains a bass line (3, 3), and the bottom staff contains a simplified bass line (3, 3).

Third system of musical notation (measures 9-12). The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with three staves: the top staff contains fret numbers (0, 0, 0, 0, 0, 0, 3, 2, 0, 3, 3, 3, 0, 3, 2), the middle staff contains a bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3), and the bottom staff contains a simplified bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). A double bar line is present after measure 10, and the word "Verse" is written above the staff for measure 11.

Fourth system of musical notation (measures 13-16). The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with three staves: the top staff contains fret numbers (0, 3, 0, 0, 0, 3, 0, 3, 3, 3, 0, 0, 0, 3, 2), the middle staff contains a bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3), and the bottom staff contains a simplified bass line (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with six lines. The TAB contains numbers 0, 3, 2, 3, 3, 0, 3, 2, 0, 3, 2, 0, 1, 1, 0, 0, 0, 0, 2, 0, 2. The notation includes eighth and sixteenth notes, rests, and a double bar line.

Second system of musical notation. It includes a first ending (1.) and a second ending (2.). The notation continues with eighth and sixteenth notes, rests, and a double bar line. The TAB continues with numbers 3, 2, 0, 0, 0, 0, 3, 2, 0, 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0, 2.

Third system of musical notation. It includes a Coda section. The notation continues with eighth and sixteenth notes, rests, and a double bar line. The TAB continues with numbers 3, 2, 0, 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0.

Fourth system of musical notation. It includes a section marked "2. x rit.". The notation continues with eighth and sixteenth notes, rests, and a double bar line. The TAB continues with numbers 3, 2, 0, 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0.

Fields Of Gold

Intro

Em7

||: _____ :||^{3x}

Verse

Em7

|| mem-ber me when the
: stay with me, will you

Cadd9

west wind moves up-
be my love a-

on the fields of bar- **G** _____ ley. _____ You'll for- **Em7** get the sun in his
mong the fields of bar- _____ ley. _____ We'll for- get the sun in his **Cadd9 G** jeal-ous sky as we **C/E Dsus4** walk in fields of gold.
lie in fields of gold.

Interlude

Em7

Cadd9

G

|| _____ || _____ || _____ || _____ So she
_____ See the ||

Verse

Em7

took her love for to gaze a while _____ up- on the fields of bar- _____ ley. _____ In his
west wind moves like a lov-er so _____ up- on the fields of bar- _____ ley. _____ Feel her

Cadd9

G

Em7 arms she fell as her **Cadd9 G** hair came down a-mong **C/E Dsus4** _____ the fields of gold. **1. G** _____ 2. Will you :||
bod- y rise when you kiss her mouth a-mong _____ the fields of gold.

2. Bridge

G

Cadd9

G

Cadd9

_____ || _____ I nev-er made prom-is-es light-ly _____ and there have been

G some that I've bro-ken, **Cadd9** _____ but I swear in the **G** days still left we'll walk **C/E Dsus4** _____ in fields of gold.

G _____ We'll **C/E Dsus4** walk in fields of gold. **G** _____ 3. Man-y ||

Verse

Em7

|| years have passed since those **Cadd9** sum-mer days _____ a- mong the fields of bar- **G** _____ ley. _____ See the
: mem-ber me when the west wind moves up- on the fields of bar- _____ ley. _____ You can

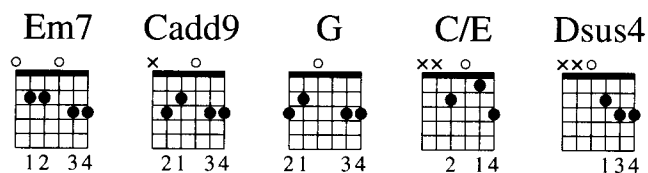
Em7 child-ren run as the **Cadd9 G** sun goes down a- mong **C/E Dsus4** _____ the fields of gold. **1. G** _____ 4. You'll re- :||
tell the sun in his jeal-ous sky when we walked in fields of gold,

2. G _____ when we **C/E Dsus4** walked in fields of gold, **G** _____ when we **C/E Dsus4** walked in fields of gold. ||

Coda

G

_____ ||: _____ :|| _____ ||



Em7

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Cadd9 G

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

AGAIN

Lenny Kravitz – Album Version

Text und Musik:

L. Kravitz

Bearbeitung: B. Scherler

♩ = 80

Intro

Verse

Refrain

2 m

H

TAB

0 2 0 2 0 0 2 0 2 0 0 2 0 2 0

II

4 0 4 0

④ ⑤ ④

H

TAB

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

4 0 5 5 2 5 2 0 0 0 2 2 2 2

1. II

2. II

4 0 4 0

⑤ ⑤

TAB

0 2 2 0 2 0 0 0 0 0 0 0 0 0 0

4 0 2 2 2 2 0 2 4 0 2 2 2 2 0 2

4 0 5 5 5 5 0 2 4 0 5 5 5 2 0 2

Bridge

3

TAB

1 2 1 2 1 2 2 2 2 0 0 0 2 0 0 1 2 1 2 1 2 2 2 2

0 0 0 2 2 2 2 0 0 0 2 2 2 2

Interlude

Interlude section, measures 1-3. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note chord (F#, C#, G#) and a half note (F#). Measure 2 contains a whole note (F#) and a half note (C#). Measure 3 contains a whole note (G#) and a half note (F#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note chord (0 0 0 0) and a half note (3 0 5). Measure 2 contains a whole note (5 0 0) and a half note (0 2 0). Measure 3 contains a whole note (2 0 2) and a half note (0 2 0). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note chord (0 0 0 0) and a half note (3 0 5). Measure 2 contains a whole note (5 0 0) and a half note (0 2 0). Measure 3 contains a whole note (2 0 2) and a half note (0 2 0).

Interlude section, measures 4-5. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part (TAB) is in standard notation. Measure 4 contains a whole note (F#) and a half note (C#). Measure 5 contains a whole note (G#) and a half note (F#). The guitar part (TAB) is in standard notation. Measure 4 contains a whole note (2 0 2) and a half note (0 2 0). Measure 5 contains a whole note (0 2 0) and a half note (0 2 0). The guitar part (TAB) is in standard notation. Measure 4 contains a whole note (2 0 2) and a half note (0 2 0). Measure 5 contains a whole note (0 2 0) and a half note (0 2 0).

Refrain

Refrain section, measures 1-2. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (F#) and a half note (C#). Measure 2 contains a whole note (G#) and a half note (F#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (2 2 0) and a half note (2 2 0). Measure 2 contains a whole note (0 2 0) and a half note (0 2 0). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (2 2 0) and a half note (2 2 0). Measure 2 contains a whole note (0 2 0) and a half note (0 2 0).

C II

C II section, measures 1-3. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (F#) and a half note (C#). Measure 2 contains a whole note (G#) and a half note (F#). Measure 3 contains a whole note (F#) and a half note (C#). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (0 2 0) and a half note (2 2 0). Measure 2 contains a whole note (0 2 0) and a half note (2 2 0). Measure 3 contains a whole note (0 2 0) and a half note (2 2 0). The guitar part (TAB) is in standard notation. Measure 1 contains a whole note (0 2 0) and a half note (2 2 0). Measure 2 contains a whole note (0 2 0) and a half note (2 2 0). Measure 3 contains a whole note (0 2 0) and a half note (2 2 0).

Coda

4x

4.x rit.

TAB

2 2 0 2 2 0 0 0 2 2 2 2 0 2

0 0 3 3 2 2 1 1

Asus2

Zupfbegleitung:

Picking Pattern:

Rhythmusbegleitung:

Strum Pattern:

Verse:

The musical score for the Verse of 'The Sound of Silence' is presented in three staves. The top staff is a guitar tablature with fret numbers (0, 2, 3, 2, 3, 2) and a 'TAB' label. The middle staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It includes lyrics 'etc.' and 'usw.' and features notes with articulation marks like 'i', 'a', 'm', and 'p'. The bottom staff is a piano accompaniment in treble clef, showing a rhythmic pattern of eighth and sixteenth notes with a 'V' marking at the end.

2 Akkorde pro Takt:
2 chords in a bar:

Zupfbegleitung:
Picking Pattern:

A **A/G**

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

Again

Intro

Asus2 | **F#m7/11** | **E** | **D** ||

Verse

D | ____ I've been search-ing | **E** **F#** | **D** | ____ I heard a cry with- | **E** **F#** | in my soul. ____ I |
: ____ A sa-cred gift of | heav - en. ____ | ____ For bet-ter worse, wher- | ev-er. ____ And |

D | nev-er had a yearn-ing quite like | **E** **F#** | **D** | ____ Know that you | are ____ walking right |
I would nev-er let some-bod- y | break you down ____ un - til you | cried, ____ |

Refrain

E **F#** | **Asus2** | **F#m7/11** | **E** |
through my door. ____ | ____ All of my life | ____ where have you been? | ____ I won-der if I'll |
nev-er! ____ | ____ All of my life | ____ where have you been? | ____ I won-der if I'll |

D | ____ ev-er see you a-gain. | **Asus2** | **F#m7** | **E** |
____ And if that day comes, | ____ I know we could win. | ____ I won-der if I'll |

1. | **D** | ____ ev-er see you a-gain. :|| 2. | **D** | ____ ev-er see you a-gain. (At | **Bridge**
____ ev-er-y time) I've al- ways known (that | **(Am)**

(Em) | you where there) up-on your throne. (A | **(Am)** | lone-ly queen) with-out her king (I |

Interlude

(Em) | longed for you) my love for-ev-er. :|| **Asus2** | **F#m7/11** | **E** | **D** | :||

Refrain

Asus2 | **F#m7/11** | **E** | **D** |
: ____ All of my life | ____ where have you been? | ____ I won-der if I'll | ____ ev-er see you a-gain. |

Asus2 | **F#m7/11** | **E** |
____ And if that day comes, | ____ I know we could win. | ____ I won-der if I'll |

Coda

D | ____ ev-er see you a-gain. :|| **A** | **A/G** | **D/F#** | **Dm/F** | ^{4.x} **A** ||

Asus4

F#m7/11

D

E

F#

Am

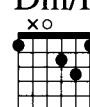
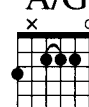
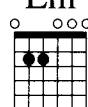
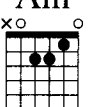
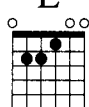
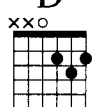
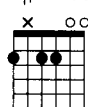
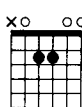
Em

A

A/G

D/F#

Dm/F



ETERNAL FLAME

The Bangles – Album Version

Musik und Text:
B. Steinberg/T. Kelly/S. Hoffs
Bearbeitung: B. Scherler

♩ = 80

Intro

♩ I

Verse

P

TAB

1.

2.

♩ I ♩ I Refrain

T
A
B

T
A
B

1.

T
A
B

Interlude

T
A
B

The musical score for 'The Wind' by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The guitar part is written in C major, with a key signature of one sharp (F#) and a common time signature (C). The bass part is written in C major, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two measures, with a repeat sign at the end of the first measure. The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth and sixteenth notes. The guitar part includes a double bar line and a repeat sign, indicating a section that is repeated. The bass part also includes a double bar line and a repeat sign, indicating a section that is repeated. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Verse

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef staff with a melody. The middle staff is a guitar accompaniment staff with fret numbers. The bottom staff is a tablature staff with fret numbers. The key signature is one sharp (F#) and the time signature is 3/4. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The guitar accompaniment starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The tablature staff shows the fret numbers for each note.

Eternal Flame

Intro
C Csus4 C Csus4
 _____ | _____ |

Verse
C Am7 F G
 _____ 1. Close your eyes, _____ | give me your hand, _____ dar-ling. |
 : _____ 2. I be- lieve it's _____ | meant to _____ be, _____ dar-ling. |

C Am7 F G Am E7
 _____ Do you feel my heart beat- _____ | _____ ing, _____ do you un- der- stand? _____ Do you feel the same? |
 _____ I watch you when you are sleep- _____ | _____ ing, _____ you be- long to _____ me. _____ Do you feel the same? |

Am7 D7 G Em7 Dm7 G Em7
 1. _____ Am I on-ly | dream - ing _____ | is this burn-ing _____ | an e-ter-nal flame? : |
 _____ Am I on-ly | _____ dream - ing _____ or |

Dm7 Refrain G Gm7 C/G G
 is this burn-ing _____ | an e-ter-nal flame? : | _____ Say my name, _____ | sun shines through the rain, _____ a whole |

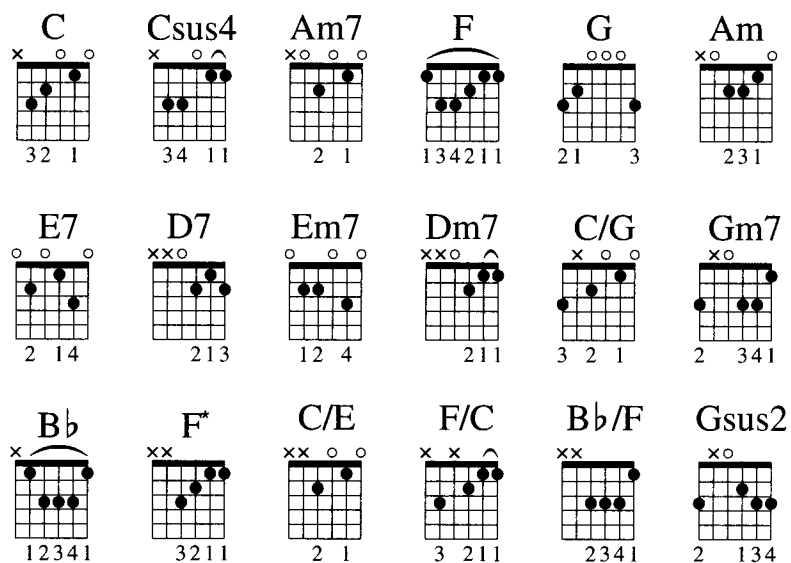
B \flat C F* C/E Dm7 F/C G Em7
 life _____ so lone-ly, and then | come and ease _____ the pain. _____ | _____ I don't wan-na lose this |

B \flat /F F Gsus2 Am E7 Am D7 G Em7 Dm7
 1. feel- _____ ing, _____ | oh. _____ | _____ | _____ | _____ | _____ : |

Gsus2 Verse C Am7 F G C Am7
 2. oh. _____ | : _____ 3. Close your eyes, _____ | give me your hand, _____ dar-ling. | _____ Do you feel my heart beat- |

F G Am E7 Am7 D7 G Em7
 _____ ing, _____ do you un-der- | stand? _____ Do you feel the same? | _____ Am I on-ly | dream- _____ ing _____ |

Dm7 C
 is this burn-ing _____ | an e-ter-nal flame? : | _____ | _____ ||



C Csus4

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

1 Akkord pro Takt:
 1 chord in a bar:

Dm7

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

STUCK IN A MOMENT YOU CAN'T GET OUT OF IT

U2 – Album Version

Musik: U2

Text: Bono & The Edge

Bearbeitung: B. Scherler

♪ = 80

Intro

Intro

Measure 1: Treble clef, E major (F#). 7/8 time. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Fingering: 2, 1, 3, 1, 2, 3, 2. Tab: 0, 3, 3, 3, 0, 3, 3. Fretboard diagram shows notes on strings 1-6.

Measure 2: Treble clef. Notes: A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D#4 (quarter). Fingering: 3, 1, 2, 3, 1, 2, 3. Tab: 1, 0, 0, 0, 0, 0, 0. Fretboard diagram shows notes on strings 1-6.

Measure 3: Treble clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Fingering: 2, 1, 3, 1, 2, 3, 2. Tab: 3, 2, 0, 2, 2, 0, 0. Fretboard diagram shows notes on strings 1-6.

Measure 4: Treble clef. Notes: A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D#4 (quarter). Fingering: 3, 1, 2, 3, 1, 2, 3. Tab: 1, 0, 0, 0, 0, 0, 0. Fretboard diagram shows notes on strings 1-6.

Verse

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with a treble clef and a key signature of one sharp (F#). The guitar part is shown in standard notation on a five-line staff, while the bass part is shown in tablature format below the guitar staff. The tablature uses numbers 0-4 to represent frets and includes symbols for bends and slurs. The score is divided into three measures, each containing a guitar staff and a corresponding bass staff. The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a rhythmic accompaniment using a mix of eighth and sixteenth notes.

This image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The score is divided into three measures. The first measure contains a guitar riff and a bass line. The second measure continues the riff and bass line. The third measure shows a different guitar riff and a bass line. The guitar part is written in standard notation, while the bass part is written in tablature (TAB). The TAB part uses numbers 0-7 to represent frets. The guitar part is written in standard notation, while the bass part is written in tablature (TAB). The TAB part uses numbers 0-7 to represent frets.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with notes and rests, including a triplet marked with a circled 3. The bottom staff is a guitar TAB with fret numbers (0-7) and a bass line with a triplet marked with a circled 3. The system is divided into three measures.

Second system of musical notation. The top staff continues the melody with various note values and rests. The bottom staff continues the guitar TAB with fret numbers and a bass line. The system is divided into four measures.

Third system of musical notation, labeled "Refrain" with a double bar line and repeat sign. The top staff shows a melody with notes and rests. The bottom staff shows the guitar TAB with fret numbers and a bass line. The system is divided into three measures.

Fourth system of musical notation. The top staff continues the melody. The bottom staff continues the guitar TAB with fret numbers and a bass line. The system is divided into three measures.

1.

TAB

3 1 0 0 0 1 1 3 3

1 1 2

0

3 3 3 2 0

3 3 3

2. Bridge

TAB

0 0 0 0 0 2 0

3 3 3 2 0

3 3 2 3 3 3

2 2 2 2 2 0 1 1 1 1 3

2 0 0 0 0 2

TAB

0 0 0 0 0 0 3 3 3 3

1 0 0

3 3 3 3 0 2 0 0 2 0 0

3 3 3 3 3 3 3 3

H H

TAB

2 2 2 2 2 2 1 1 1 1 1 1

2 0 0 0 0

3 3 3 3 3 3 5 5 5 5 5 3

3 3 3 3 3 3 3 3 3 3 3 3

4 5 2 1 2 3 4 5 6 7 8 9 10 11 12

T 5 2 0 2 5 0 0 0

A 0 0 2 0 0 0 0 0

B 0 0 2 0 0 0 0 0

Dal Σ
al
 $\Phi - \Phi$

Φ

T 0 0 3 0 0 0 0 0

A 0 0 3 0 0 0 0 0

B 3 3 2 3 0 2 2 2

H

Coda

T 0 3 0 0 2 0 0 0

A 0 0 0 0 2 0 0 0

B 3 3 2 3 2 0 0 0

H

H

T 0 3 3 0 0 0 2 0

A 0 0 0 0 0 0 2 0

B 3 3 2 2 2 3 2 2

H

1. 2.

T 0 3 0 0 0 0 2 0

A 0 0 0 0 0 0 2 0

B 3 3 3 3 3 3 3 3

H

Stuck In A Moment You Can't Get Out Of It

Intro

G G/B | **C G/B** | **D Em** | **C G** ||

Verse

G G/B | **C G/B** | **D Em**
 || 1. I'm not a - fraid__ of | an-y-thing in this world,__there's | noth-ing you can throw at me__ that I
 : 2. I will not for-sake__ the | colours that you bring, the | night you filled with fire-works, they |

C G | **G/B** | **C G/B**
 have-n't al-rea-dy heard,__ | I'm just try-ing to find__a | de - cent me-lo - dy, __a |
 left you with noth-ing, _ | I am still en - chan-ted _ by the | light you brought to me. I |

D Em | **C G** | **Em C**
 song that I can sing__(in) my | own com - pa - ny.____ | __I nev-er thought you were a | fool,____ |
 lis-ten through your ears __and | through your eyes I can see | __and you are__such a | fool ____ |

Am7 (2.x A7) | **C Em** | **C**
 __ but dar-ling, look at | you ____ | __ you got-ta stand up straight, | ____ car - ry your own |
 __ to wor-ry like you | do. ____ | __ I know it's tough | __and you can nev-er get e- |

Refrain

Em | **D G** | **G/B**
 weight,____ these tears are going | no-where__ba-by. || __You've __ got to |
 nough __ of what you don't real-ly need | __now, __ my oh my. || __You've __ got to |

C G/B | **D Em** | **C G**
 get your-self to-geth-er, you've got | stuck in a mo-ment and now you | can't get out of it.____ |
 get your-self to-geth-er, you've got | stuck in a mo-ment and you | can't get out of it.____ |

G/B C | **G/B B7/D#** | **Em** | **⊕**
 __ Don't __say that | la-ter will be bet-ter, now you're | stuck in a mo-ment and you |
 __ Oh __love, __ | look at you now, you've got your-self | stuck in a mo-ment and you |

|| 1. | 2.
C G | **C G**
 can't get out of it.____ | : || can't get out of it.____ ||

Bridge

Am | **C G**
 I was un-con-scious, half a-sleep,__ the | wa-ter is warm 'til you dis-cov-er how | deep. ____ | ____ |

Am | **C F**
 I was-n't jump-ing, for me it was a fall, it's a | long way down to noth-ing at | all. ____ |

D || **Dal ⊗ al** | **⊕ C G**
 ____ || ____ | can't get out of it.____ |

Coda

G G/B | **C G/B** | **D Em** | **C G** | **G/B**
 || __ And if the night | __runs ov-er, __ | __ and if the day | __won't last, __ | __and if our way |
 : __ And if the night | __runs ov-er, __ | __ and if the day | __won't last, __ | __and if your way |

1.

C G/B B7/D# Em

__ should fal-ter __ a-long this __ sto-
 __ should fal-ter __ a-long this __ sto-

C G

__ ny pass. __: ||

2.

C

__ ny pass, __ it's just a | moment, __ this time will pass. | **G** ||

G G/B C D Em Am7 Am F B7/D# A7

G G/B

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

1 Akkord pro Takt:
1 chord in a bar:

Em

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

Losing My Religion

Intro

_____ | **F** _____ | **Dm** **G** **Am** _____ | _____ | **F** _____ | **Dm** **G** **Am** _____ |

Verse

G _____ | **Am** _____ | **Em** _____ | **Am** _____
Oh, _____ || 1. Life _____ is | big-ger. _____ | It's big-ger than you | _____ and you are not | _____ me. _____ The |

lengths that I will | **Em** _____ go to, _____ the | dis-tance in your eyes. | **Am** _____ | _____ |

Em _____ Oh no, I've | **Dm** _____ said too much, | _____ | **G** _____ I set it up. | _____ | 2. That's me in the cor- ||

§ (Verse)

Am _____ | **Em** _____ That's me in the spot- | _____ light, _____ | los-ing my re-lig- | **Am** _____ ion _____ | try-ing to keep |

Em _____ up (with) you | _____ and I don't | **Am** _____ know if I can do | it. _____ | **Em** _____ Oh no, I've |

said _____ too _____ much, | **Dm** _____ I | have-n't said e-nough. | **G** _____ I | thought that I heard you laugh- ||

Refrain

F _____ | **Dm7** **G** _____ | **Am** _____ | _____ | **F** _____ I _____ | think I thought I |

Dm7 **G** _____ | **Am** _____ | **G** _____ | **Verse** **Am** _____
saw _____ you try. | _____ | 3. Ev-er-y whis- || _____ per _____ of | ev-er-y wak-ing hour. |

Em _____ I'm _____ | choos-ing my con-fes- | **Am** _____ sions _____ | try-ing to keep | **Em** _____ (an) eye on you |

_____ like a hurt, | **Am** _____ lost and blind-ed fool, | _____ fool. _____ | **Em** _____ Oh no I've | **Dm** _____ said _____ too much, | _____ |

_____ I set it up. | **G** _____ | 4. Con-sid-er this, || **Am** _____ con- | sid-er this _____ (the) |

Em _____ hint of the cen- tu-ry. | _____ Con-sid-er this | **Am** _____ the slip | _____ that |

Em _____ brought me to my knees | _____ failed. _____ | **Am** _____ What if all these | fan-ta-sies come | **Em** _____ flail-ing a-round? |

_____ And now, I've | **Dm** _____ said _____ | _____ too much. | **G** _____ I | thought that I heard you laugh- ||

Refrain

F _____ | **Dm7** **G** _____ | **Am** _____ | _____ | **F** _____ I _____ | think I thought I |

Interlude
Dm7 G Am G Am G F G
 saw ___ you try. | ___ | ___ || ___ | ___ | ___ | ___ ||

Bridge

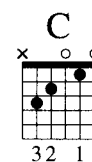
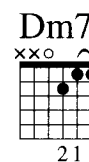
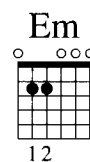
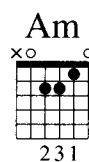
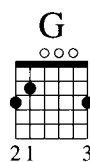
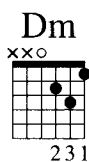
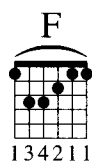
C Dm C Dm Dal $\frac{8}{4}$ al
 That was just a dream. | ___ | That was just a dream. | ___ That's me in the cor- || $\oplus - \oplus$

Coda

Am F Dm7 G Am
 ___ But | that was just a dream. | ___ Try. | ___ Cry. ___ Why? |
 ___ Try. ___ | **F Dm7 G Am G**
 That was just a dream, | ___ just a dream, | ___ just a dream, | ___ dream. ___ |

Outro

Am
 ||: ___ :| ___ | ___ | ___ ||



F

Zupfbegleitung:
Picking Pattern:

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

2 Akkorde pro Takt:
2 chords in a bar:

Dm G

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

LOSING MY RELIGION

R.E.M. – Album Version

Text und Musik:
W. T. Berry/P. L. Buck/
M. E. Mills/M. Stipe
Bearbeitung: B. Scherler

♩ = 126
Intro

The image shows a musical score for the song "The Rose Tree". It consists of a treble clef staff with a melody and a guitar tablature staff below it. The melody is written in a key with one flat (B-flat) and a 3/4 time signature. The tablature staff includes fret numbers (0, 1, 2, 3) and a "TAB" label. The score is divided into three measures.

Verse

[illegible]

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various notes, rests, and fingerings (0, 1, 2, 3). The tablature is written in a standard format with numbers 0-3 indicating frets.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various notes, rests, and fingerings (0, 1, 2, 3). The tablature is written in a standard format with numbers 0-3 indicating frets.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various notes, rests, and fingerings (0, 1, 2, 3). The tablature is written in a standard format with numbers 0-3 indicating frets. A section marker (S) is present above the staff, labeled "(Verse)".

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various notes, rests, and fingerings (0, 1, 2, 3). The tablature is written in a standard format with numbers 0-3 indicating frets.

First system of guitar music. The staff shows a melody in treble clef with a key signature of one flat. The TAB line below it contains fret numbers: 1 1 2 0 0 0 0 0 1 0 0 0 2 2 0 0. The fretboard diagram below the TAB shows the corresponding fingerings on the strings.

Second system of guitar music. The staff continues the melody. The TAB line contains fret numbers: 2 0 2 0 2 0 0 0 0 1 0 2 2 0 0 0 3 0 2. The fretboard diagram shows the fingerings.

Refrain

Third system of guitar music, labeled "Refrain". The staff shows a new melodic phrase. The TAB line contains fret numbers: 2 2 0 2 2 0 0 0 0 1 1 2 1 0 0 2 3 3 2. The fretboard diagram shows the fingerings. There are two "H" (harmonic) markings above the staff in the second and fourth measures of this system.

Fourth system of guitar music. The staff continues the melody. The TAB line contains fret numbers: 1 1 2 1 0 2 2 0 2 2 2 2 3 3 2 0 2 1 2 1 2 3 3. The fretboard diagram shows the fingerings.

Verse

TAB 1 2 0 3 0 3 2 2 0 2 0 2 0 0 0 1 1 0 0

TAB 1 1 1 1 0 0 0 0 0 0 1 1 1 0 0 0 2 0 0 2 0 2

TAB 1 1 1 0 0 0 0 0 0 0 0 1 0 0 0 0 2 0 0 2 0 2

TAB 2 2 0 0 2 0 0 0 0 0 0 0 0 0 1 0 2 2 2 2 0 0 0 0 3 0

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a treble clef and a key signature of one flat (B-flat). The bass part is written in standard notation with a bass clef and a key signature of one flat (B-flat). The score is divided into three measures. The guitar part features a melodic line with eighth and quarter notes, while the bass part provides a rhythmic accompaniment with eighth and quarter notes. The bass part also includes a double bass line (labeled 'T' and 'B') with fret numbers (0, 2, 0, 0, 2, 0, 2) and a corresponding fretboard diagram below it.

Refrain

First system of the Refrain. The treble staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The guitar TAB staff shows fret numbers: 0, 0, 0, 0, 0, 0, 3, 3, 1, 3, 3, 1, 1, 2, 1, 0, 0. A diagram shows the fretboard with the first four frets highlighted.

Second system of the Refrain. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The guitar TAB staff shows fret numbers: 1, 1, 2, 1, 0, 2, 2, 0, 0, 2, 2, 2, 3, 3, 2, 0, 2. A diagram shows the fretboard with the first four frets highlighted.

Interlude

Interlude. The treble staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The guitar TAB staff shows fret numbers: 1, 2, 0, 0, 2, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 2. A diagram shows the fretboard with the first four frets highlighted.

Bridge

Bridge. The treble staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The guitar TAB staff shows fret numbers: 1, 1, 1, 2, 2, 2, 2, 2, 0, 0, 0, 3, 3, 3, 3, 3, 1, 1, 1, 2, 2, 2, 2, 2, 1, 2, 2, 1, 2, 0, 3, 0. A diagram shows the fretboard with the first four frets highlighted.

Coda

Dal S al $\text{S} - \text{S}$

TAB: 1 0 1 1 1 2 1 2 1 1 0 0

TAB: 2 0 2 0

TAB: 3 0 2 2 2 3 3 2 0 2

TAB: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 1 2 2

TAB: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

TAB: 0 3 0 3 3 0 0 2 2 3 3 0 2 2

Outro

TAB: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 1 2 2

TAB: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

TAB: 0 3 0 3 3 0 0 2 2 3 3 0 2 2

3x

rit.

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB: 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

IMAGINE

John Lennon – Album Version

Text und Musik:

John Lennon

Bearbeitung: B. Scherler

♩ = 76

Intro

The Intro section consists of four measures of music. The first measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F4. The bass line has a half note C3, followed by a half note D3, and a half note E3. The second measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line has a half note F3, followed by a half note G3, and a half note A3. The third measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The bass line has a half note E3, followed by a half note D3, and a half note C3. The fourth measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note A2, followed by a half note G2, and a half note F2. The guitar tablature for the Intro is as follows:

0	0	0	0
2	2	2	2
3	3	3	3

Verse

The first two measures of the Verse are shown. The first measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F4. The bass line has a half note C3, followed by a half note D3, and a half note E3. The second measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line has a half note F3, followed by a half note G3, and a half note A3. The guitar tablature for the first two measures of the Verse is as follows:

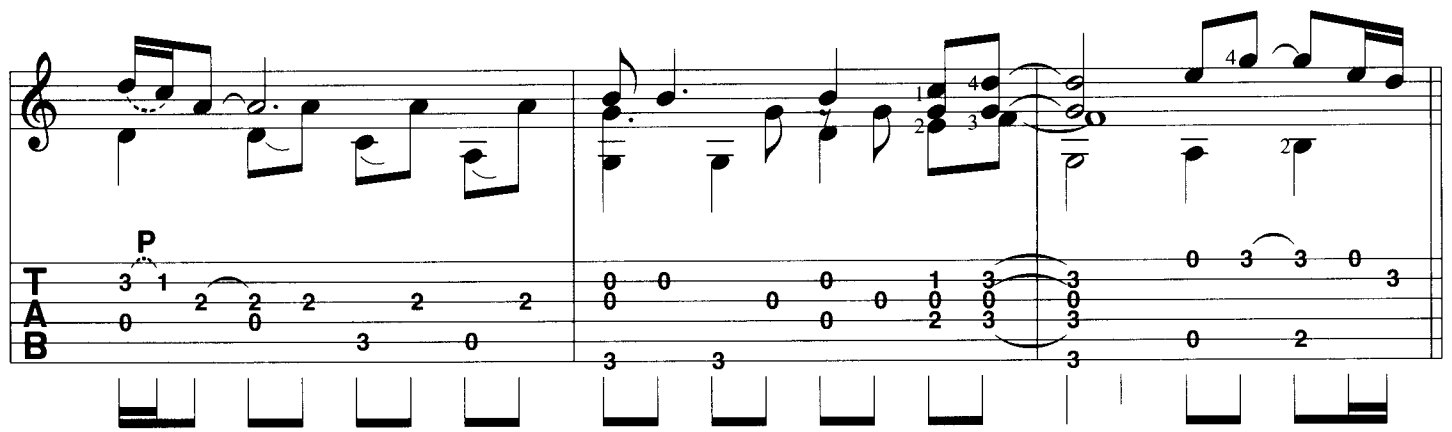
0	0	0	0
2	2	2	2
3	3	3	3

The next two measures of the Verse are shown. The third measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The bass line has a half note E3, followed by a half note D3, and a half note C3. The fourth measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note A2, followed by a half note G2, and a half note F2. The guitar tablature for the next two measures of the Verse is as follows:

1	1	1	1
2	2	2	2
3	3	3	3

The final two measures of the Verse are shown. The fifth measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F4. The bass line has a half note C3, followed by a half note D3, and a half note E3. The sixth measure has a treble clef, a C major key signature, and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line has a half note F3, followed by a half note G3, and a half note A3. The guitar tablature for the final two measures of the Verse is as follows:

1	0	0	0
2	2	2	2
3	3	3	3

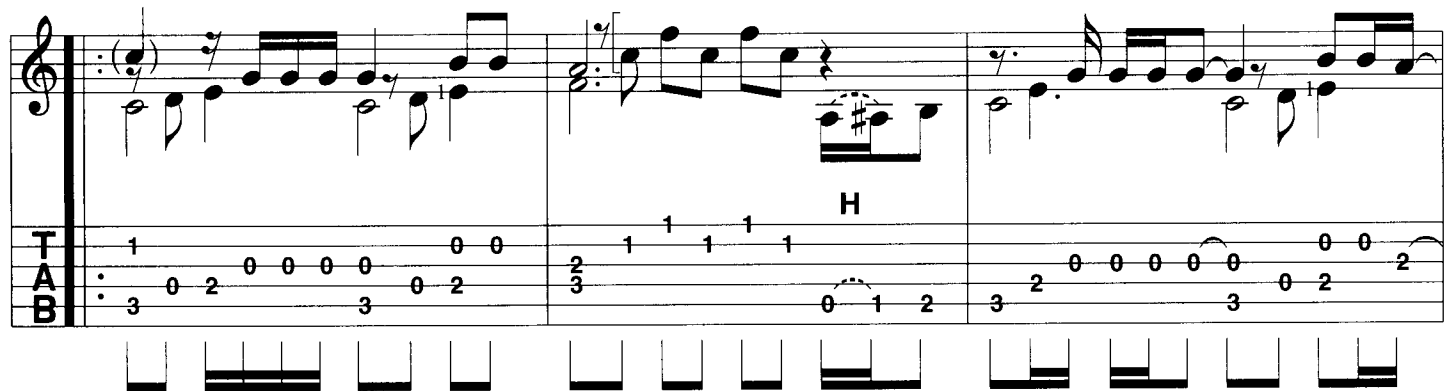


P

TAB

B

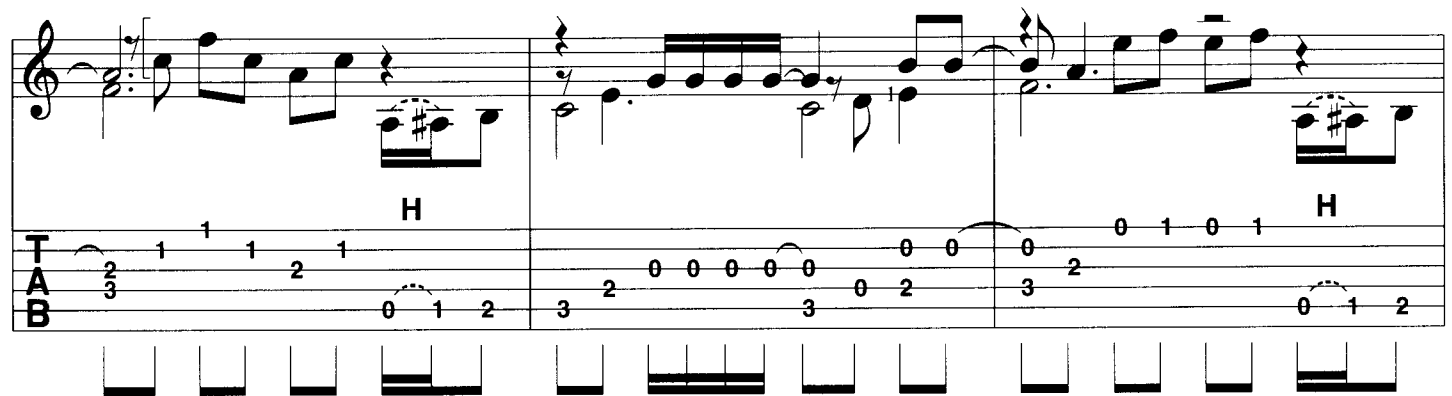
Verse



H

TAB

B



H

TAB

B



TAB

B

Flag. ad lib.

r.H.

First system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff has a melodic line with a "Flag. ad lib." instruction and a "r.H." (right hand) instruction. The TAB staff shows fret numbers (0-3) and a "P" (pick) instruction. The bass staff shows fret numbers (0-3) and a "P" (pick) instruction. A circled "12" is present in the TAB staff.

Second system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff has a melodic line with a "P" (pick) instruction. The TAB staff shows fret numbers (0-3) and a "P" (pick) instruction. The bass staff shows fret numbers (0-3) and a "P" (pick) instruction.

Third system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff has a melodic line with a "P" (pick) instruction. The TAB staff shows fret numbers (0-3) and a "P" (pick) instruction. The bass staff shows fret numbers (0-3) and a "P" (pick) instruction.

Fourth system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff has a melodic line with a "2.x rit." (two times ritardando) instruction. The TAB staff shows fret numbers (0-3) and a "2.x rit." (two times ritardando) instruction. The bass staff shows fret numbers (0-3) and a "2.x rit." (two times ritardando) instruction. The system ends with a double bar line and a repeat sign.

Imagine

Intro

*1
C Cmaj7 F Cadd9 C Cmaj7 F ||

Verse

Cadd9 C Cmaj7 F Cadd9 C Cmaj7 F
 _ Im-ag-ine there's no heav-en. | _ It's eas-y if you try. |

Cadd9 C Cmaj7 F Cadd9 C Cmaj7 F
 _ No hell be-low us, | _ a-bove us on-ly sky. |

F* Am/E Dm7 F/C G G7
 _ Im-ag-ine all the peo- ple | liv-ing for to-day. | Ah. |

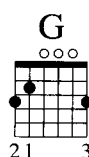
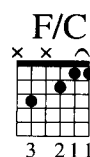
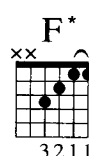
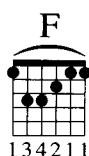
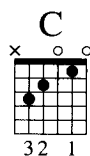
*1
C Cmaj7 F Cadd9 C Cmaj7 F
 | _ Im-ag-ine there's no coun-tries. | _ It is-n't hard to do. |
Cadd9 C Cmaj7
 | : _ Im - ag - ine no pos-ses sions | _ I won-der if you can. |

Cadd9 C Cmaj7 F Cadd9 C Cmaj7 F
 _ Noth-ing to kill or die | for _ and no re - li - gion, too. |
 _ No need for greed or hun-ger, | _ a broth-er-hood of man. |

F* Am/E Dm7 F/C G G7 F G
 _ Im-ag-ine all the peo- ple | liv- ing life in peace. | You | you may say I'm a
 _ Im-ag-ine all the peo- ple | shar-ing all the world. | You | you may say I'm a |

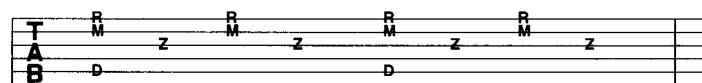
C E7 F G C E7
 dream-er. | But I'm not the on-ly one. |
 dream-er. | But I'm not the on-ly one. |

F G C E7 F G 1. **C** 2. **C**
 _ I hope some day _ you'll | join us | _ and the world _ will | be as one. : | _ live as one. ||

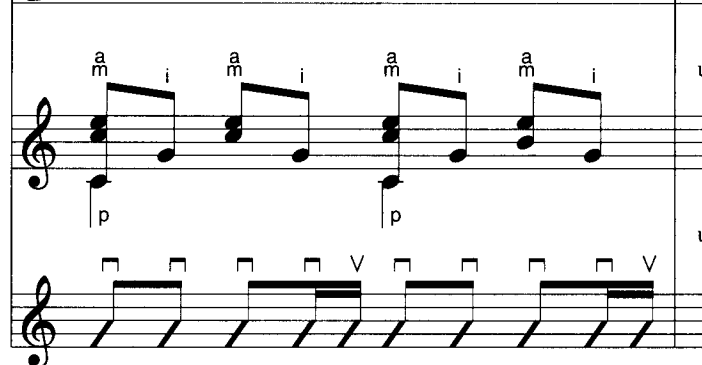


***1) C Cmaj7**

Zupfbegleitung:
Picking Pattern:



Rhythmusbegleitung:
Strum Pattern:

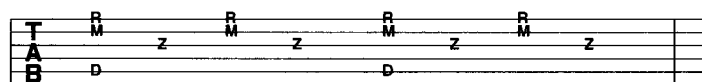


etc.
usw.

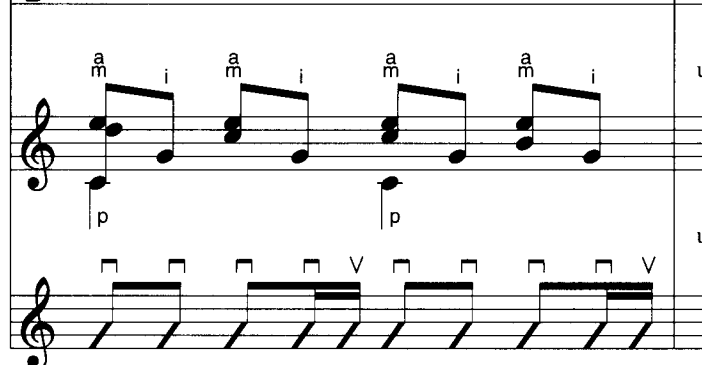
etc.
usw.

Cadd9 C Cmaj7

Zupfbegleitung:
Picking Pattern:



Rhythmusbegleitung:
Strum Pattern:



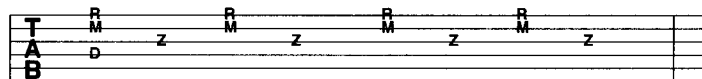
etc.
usw.

etc.
usw.

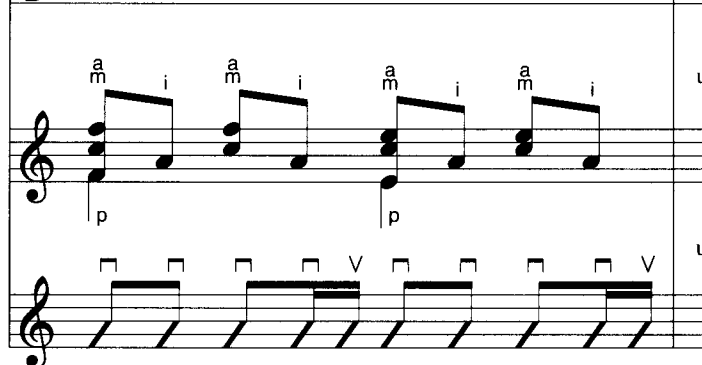
2 Akkorde pro Takt:
2 chords in a bar:

F* Am/E

Zupfbegleitung:
Picking Pattern:



Rhythmusbegleitung:
Strum Pattern:



etc.
usw.

etc.
usw.

Text und Musik:
Robert Plant, Jimmy Page
Bearbeitung: B. Scherler

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Füt Deutschland, Schweiz, GUS, osteurop. Staaten (ohne Baltikum), Türkei und Länder des ehem. Jugoslawien:
NEUE WELT MUSIKVERLAG GMH & CO. KG

Verse

First system of music (measures 1-3). The guitar part features a treble clef and a key signature of one flat (B-flat). Measure 1 contains a whole chord of B-flat major (B-flat, D-flat, F, A-flat). Measure 2 has a half note B-flat, a quarter note D-flat, and a quarter note F. Measure 3 has a half note B-flat, a quarter note D-flat, and a quarter note F. The bass part is shown in a simplified format with fret numbers (0, 1, 2, 3) and a simplified staff with vertical lines representing fretted notes.

Second system of music (measures 4-6). The guitar part continues with a half note B-flat, a quarter note D-flat, and a quarter note F in measure 4. Measure 5 has a half note B-flat, a quarter note D-flat, and a quarter note F. Measure 6 has a half note B-flat, a quarter note D-flat, and a quarter note F. The bass part continues with fret numbers and a simplified staff.

Third system of music (measures 7-9). The guitar part continues with a half note B-flat, a quarter note D-flat, and a quarter note F in measure 7. Measure 8 has a half note B-flat, a quarter note D-flat, and a quarter note F. Measure 9 has a half note B-flat, a quarter note D-flat, and a quarter note F. The bass part continues with fret numbers and a simplified staff.

Fourth system of music (measures 10-12). The guitar part continues with a half note B-flat, a quarter note D-flat, and a quarter note F in measure 10. Measure 11 has a half note B-flat, a quarter note D-flat, and a quarter note F. Measure 12 has a half note B-flat, a quarter note D-flat, and a quarter note F. The bass part continues with fret numbers and a simplified staff.

T
A
B

T
A
B

T
A
B

Interlude

T
A
B

First system of musical notation for guitar. The treble staff contains a melody with eighth and sixteenth notes, including triplets. The TAB staff shows fret numbers (0, 1, 2, 3) and a double bar line. The diagram staff shows the corresponding fretboard positions.

Second system of musical notation for guitar. The treble staff continues the melody with various note values and accidentals. The TAB staff includes fret numbers and a double bar line. The diagram staff shows the fretboard positions.

Third system of musical notation for guitar. The treble staff begins with a double bar line and the word "Verse". It includes a forte (*f*) dynamic marking. The TAB staff shows fret numbers and a double bar line. The diagram staff shows the fretboard positions.

Fourth system of musical notation for guitar. The treble staff contains two first endings, marked "1." and "2.". The TAB staff shows fret numbers and a double bar line. The diagram staff shows the fretboard positions.

Interlude

p

1 0 3 1 0 3 3 0

3 2

Θ
 $\S\S$
 Dal \S al $\Theta - \Theta$
 con rep.

3 3 3 3 3 3 0 0

1 0 1 1 0 0 3 0

0 0 0 0

0 2 2 2 2 0 3 3 3 3 3 3 0 7 7 5 3 3 5 0

0 0 0 0 0 0 1 0 1 0 8 8 7 5 5 7 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

f

0 1 3 1 3 1 2 0 2 1 2 2 0 2 1 1 0 3 1 2 0 1

3 2 0 2 0 2 0 2 3 2 2

1

1 2 2 2 2 0 2 0 3 1 3 1 2 0 2 1 2 2 0 2 0 2

0 0 0 0 0 0 3 2 0 2 0 2 0 0 2

Interlude

Dal SS
al $\text{III} - \text{III}$
con rep.

p

T
A
B

p

T
A
B

1. 2.

p

T
A
B

Rubato

rit.

P

T
A
B

Stairway To Heaven

Intro

Am* E^{addb13}/G# C/G D/F# Fmaj7* *1 1. G/B Am *1 2. G/B Am

C D Fmaj7* Am C G D C D Fmaj7* Am

C Fmaj7* Verse Am* E^{addb13}/G# C/G D/F#
1. There's a la-dy who's sure all that glit-ters is gold and she's

Fmaj7* *1 G/B Am Am* E^{addb13}/G# C/G D/F#
buy-ing a stair-way to hea-ven. When she gets there she knows if the stores are all closed with a

Fmaj7* *1 G/B Am C D Fmaj7* Am
word she can get what she came for. Ooh, and she's

C G D C D Fmaj7* Am
buy-ing a stair-way to hea-ven. There's a sign on the wall, but she wants to be sure, 'cause you

C D Fmaj7* Am* E^{addb13}/G#
know some-times words have two mean-ings. In a tree by the brook, there's a

C/G D/F# Fmaj7* *1 G/B Am Interlude Am* E^{addb13}/G#
song-bird who sings, some-times all of our thoughts are mis- giv-en.

C/G D/F# Fmaj7* *2 G/B Am G/B § Am7 D Am7
: Am7

*3 1. Em/D D C/D D *3 2. Em/D D C/D D Verse C G/B
2. There's a feel - ing I get when I
3. And it's : thoughts I have seen rings of
: new day will dawn, for

Am *4 C G/B Fmaj7 Am
look to the west, and my spir - it is cry - ing for leav- ing. In my :
smoke through the trees, and the voic-es of these who stand look- ing.
all call the tune, then the pi - per will lead us to rea- son. And a :
those who stand long, and the for-ests will ech-o with laugh- ter.

Interlude ⊕ C G/B ⊕ Dal § al ⊕ - ⊕ §§ Am7 D Am7 *1 Em/D D C/D D
con rep. : Am7

Verse

C G/B Am
4. If there's a bus - tle in your hedge-row, don't be a - larmed now,
5. Your head is hum-ming and it won't go, in case you don't know,







*4



C	G/B	Fmaj7	Am	C	G/B
_____	it's just a spring-clean for the May-	_____	queen.	_____	Yes, there are two paths you can
_____	the pi-per's call - ing you to join	_____	him.	_____	Dear la - dy can you hear the


*4

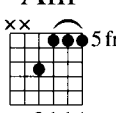
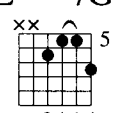
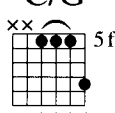
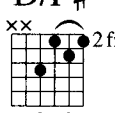
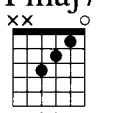
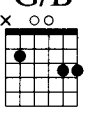
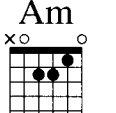
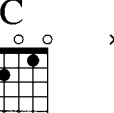
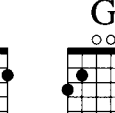
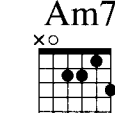
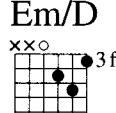

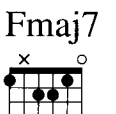

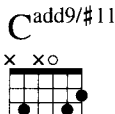
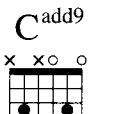
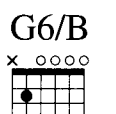
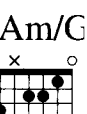
Am	C	G/B	Fmaj7	Am
go by, but in the long run, _____	_____	there's still time to change the road	_____	you're on. _____
wind blow, and did you know, _____	_____	your stair-way lies on the whisp'r-	_____	in' wind. _____

Interlude

C **G/B**   **Dal**   **al**   **con rep.**

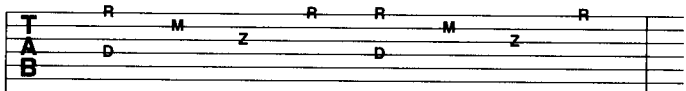
  **D** **Dsus4** **D** **C^{add9/#11}** **C^{add9}** 1. **C^{add9/#11}** **C^{add9}** 2. **G/B**

Am **Am/G** **Fmaj7** (ohne Begleitung)
(no chord) And she's buy - ing a stair-way to heav-en. 

Am*  3 1 1 1	E^{addb13}/G#  2 1 1 4	C/G  1 1 1 4	D/F#  3 1 2 1	Fmaj7*  3 2 1	G/B  1 3 4
Am  2 3 1	C  3 2 1	D  1 3 2	G  2 1 3	Am7  2 3 1 4	Em/D  2 3 1
Fmaj7  1 3 4 2	Dsus4  1 3 4	C^{add9/#11}  2 3 1	C^{add9}  2 3	G6/B  2	Am/C  4 2 3 1

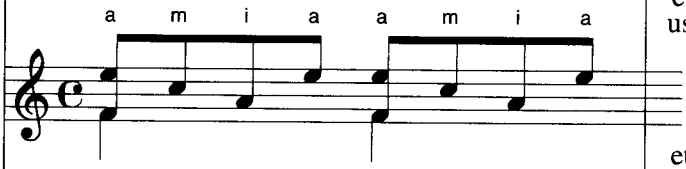
Fmaj7*

Zupfbegleitung:
Picking Pattern:



etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

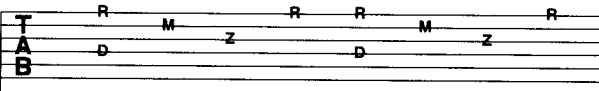


etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:


Am* **E^{add}13/B**

Zupfbegleitung:
Picking Pattern:



etc.
usw.

Rhythmusbegleitung:
Strum Pattern:



etc.
usw.

*** 1) G/B Am**

Zupfbegleitung:
Picking Pattern:

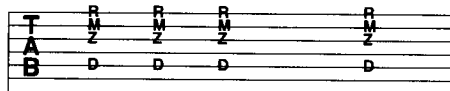


Rhythmusbegleitung:
Strum Pattern:




*** 2) G/B Am G/B**

Zupfbegleitung:
Picking Pattern:



Rhythmusbegleitung:
Strum Pattern:



*** 3) Em/D D C/D D**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

*** 4) C G/B Fmaj7 Am**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

WE ARE THE CHAMPIONS

Queen – Album Version

Text und Musik:

F. Mercury

Bearbeitung: B. Scherler

Verse

♩. = 64

The musical score is written for guitar and bass. The key signature is one flat (Bb). The time signature is 6/8. The tempo is marked as ♩. = 64. The score is divided into four systems. The first system is labeled 'Verse'. The second system continues the verse. The third system continues the verse. The fourth system is labeled 'CI' and 'H'. The guitar/bass line is written in a simplified notation with numbers 0-4 representing frets. The vocal line is written in a standard musical notation with notes and rests.

C I

Refrain

First system (measures 1-4):

- Measure 1: Treble clef, key signature of one flat, common time. Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 2: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 3: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 4: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.

Second system (measures 5-8):

- Measure 5: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 6: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 7: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 8: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.

Third system (measures 9-12):

- Measure 9: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 10: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 11: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 12: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.

Fourth system (measures 13-16):

- Measure 13: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 14: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 15: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.
- Measure 16: Notes: G4 (4), F#4 (2), E4 (3), D4 (1). TAB: 3 1 3 1.

First system of music, measures 1-4. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The guitar tablature (TAB) is written on a six-line staff below the melody. The TAB includes fret numbers (0-4) and fingerings (1-4). The bass line is indicated by a single line with a 3/4 time signature.

Second system of music, measures 5-8. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The guitar tablature (TAB) is written on a six-line staff below the melody. The TAB includes fret numbers (0-4) and fingerings (1-4). The bass line is indicated by a single line with a 3/4 time signature.

Verse

Third system of music, measures 9-12. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The guitar tablature (TAB) is written on a six-line staff below the melody. The TAB includes fret numbers (0-4) and fingerings (1-4). The bass line is indicated by a single line with a 3/4 time signature.

Fourth system of music, measures 13-16. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The guitar tablature (TAB) is written on a six-line staff below the melody. The TAB includes fret numbers (0-4) and fingerings (1-4). The bass line is indicated by a single line with a 3/4 time signature.

First system of musical notation (Treble clef, 7/8 time, one flat). The staff contains three measures of music. Below the staff is a TAB section with three measures of fret numbers. The first measure has frets 3, 3, 3, 3, 3, 2, 3. The second measure has frets 3, 3, 3, 0, 3. The third measure has frets 0, 0, 3, 2, 3. Below the TAB is a diagram of the guitar fretboard showing the fingerings for each note.

Second system of musical notation (Treble clef, 7/8 time, one flat). The staff contains three measures of music. Below the staff is a TAB section with three measures of fret numbers. The first measure has frets 3, 0, 3. The second measure has frets 0, 0, 3, 3, 3, 2, 3. The third measure has frets 3, 3, 3, 1, 1, 1, 3. Below the TAB is a diagram of the guitar fretboard showing the fingerings for each note.

Third system of musical notation (Treble clef, 4/4 time, two flats). The staff contains four measures of music. Below the staff is a TAB section with four measures of fret numbers. The first measure has frets 3, 3, 0, 0, 0, 0. The second measure has frets 1, 2, 3, 0, 2, 1, 4. The third measure has frets 3, 1, 3, 1. The fourth measure has frets 3, 1, 3, 0. Below the TAB is a diagram of the guitar fretboard showing the fingerings for each note.

Fourth system of musical notation (Treble clef, 4/4 time, two flats). The staff contains four measures of music. Below the staff is a TAB section with four measures of fret numbers. The first measure has frets 1, 0, 1, 0, 1. The second measure has frets 0, 0, 0, 2, 2. The third measure has frets 2, 2, 2, 2, 0, 3. The fourth measure has frets 3, 0, 0. Below the TAB is a diagram of the guitar fretboard showing the fingerings for each note.

First system of musical notation. The guitar staff (treble clef) contains four measures of music. The first measure has a triplet of eighth notes (G4, A4, B4) beamed together, with a '3' below. The second measure has a dotted quarter note (G4) and an eighth note (A4). The third measure has a dotted quarter note (G4) and an eighth note (A4). The fourth measure has a dotted quarter note (G4) and an eighth note (A4). The TAB staff shows the fret numbers: 1 0 2 0 1 3 0 3 0 0 0 2 0 2 3 3 2 0 4 5 3 4 5 2. Below the TAB are six vertical bar lines representing the guitar strings.

Second system of musical notation. The guitar staff (treble clef) contains four measures of music. The first measure has a dotted quarter note (G4) and an eighth note (A4). The second measure has a dotted quarter note (G4) and an eighth note (A4). The third measure has a dotted quarter note (G4) and an eighth note (A4). The fourth measure has a dotted quarter note (G4) and an eighth note (A4). The TAB staff shows the fret numbers: 2 0 3 0 0 0 2 0 0 2 0 3 2 0 1 1 3 3 1 1 3 1 1. Below the TAB are six vertical bar lines representing the guitar strings.

Third system of musical notation. The guitar staff (treble clef) contains four measures of music. The first measure has a dotted quarter note (G4) and an eighth note (A4). The second measure has a dotted quarter note (G4) and an eighth note (A4). The third measure has a dotted quarter note (G4) and an eighth note (A4). The fourth measure has a dotted quarter note (G4) and an eighth note (A4). The TAB staff shows the fret numbers: 0 3 1 3 1 0 0 1 0 1 0 2 2 2 2 1 4 0 0 1 0 0 1. Below the TAB are six vertical bar lines representing the guitar strings.

Fourth system of musical notation. The guitar staff (treble clef) contains four measures of music. The first measure has a dotted quarter note (G4) and an eighth note (A4). The second measure has a dotted quarter note (G4) and an eighth note (A4). The third measure has a dotted quarter note (G4) and an eighth note (A4). The fourth measure has a dotted quarter note (G4) and an eighth note (A4). The TAB staff shows the fret numbers: 4 3 2 2 1 2 2 2 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0. Below the TAB are six vertical bar lines representing the guitar strings.

We Are The Champions

Verse

1. I've paid my **Gm** dues, **F/G** time af-ter **Gm** time. **F/G** I've done my **Gm** sen-tence

F/G but com-mit-ted no **Gm** crime. **F/G** And bad mis- **Bb** takes, **Eb/Bb** I've made a **Bb** few.

Eb/Bb I've had my **Bb** share of sand kicked in my **F/A** face but I've come **Gm C7** through. **F** And I need to go **F7** on, and on, and

Refrain

G on, and on. **C** We **Em** are the cham-pions **Am** my friend. **F G** And **C** we'll keep on

Em fight-ing **F** till the **C#°7 A7/C#** end. **Dm** We **G/D** are the cham-pions. **Fm6** We are the

B°7 cham-pions. **C** No **Dm7/9** time for **Eb6** los-ers 'cause **F7** we are the **G7sus4** cham-pions **Cm** of the world.

F/C **Cm** **F/C** **Cm** **G7sus4** **Verse**
2. I've tak-en my **Gm** bows

F/G and my curtain **Gm** calls. **F/G** You brought me **Gm** fame and for-tune and ev-'ry-thing that

F/G goes **Gm** with it, I thank you **F/G** all. **Bb** But it's been no bed of **Bb** ros-es,

Eb/Bb no plea-sure **Bb** cruise. **Eb/Bb** I con-sid-er it a **Bb** chal-lenge **F/A** be-fore the whole hu-man

Gm C7 race and I ain't gon-na **F** lose. **F7** And I need to go **G** on, and on, and **Refrain**
C We are the (world.)

Em cham-pions **Am** my friend. **F G** And **C** we'll keep on **Em** fight-ing **F** till the end.

C#°7 A7/C# **Dm** We are the **G/D** cham-pions. **Fm6** We are the **B°7** cham-pions. **C** No time for

Dm7/9 **Eb6** **F7** **1. G7sus4** **2. G7sus4**
los-ers 'cause we are the cham-pions of the

Gm 1 3 4 1 1 1	F/G 3 4 2 1 1	Bb 1 2 3 4 1	Eb/Bb 1 1 2 4 3	F/A 3 2 1 1	C7 3 2 4 1	F 1 3 4 2 1 1	
F7 1 3 1 2 1 1	G 2 1 3	C 3 2 1	Em 1 2	Am 2 3 1	C#°7 2 3 1 4 1	A7/C# 3 1 1 1 2	Dm 2 3 1
G/D 4	Fm6 1 2 3 1 4 1	B°7 2 3 1 4 1	Dm7/9 2 1	Eb6 1 3 1 4	G7sus4 3 1 1	Cm 1 3 4 2 1	F/C 1 1 2 4 3

Gm

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Bb **F/A**

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.